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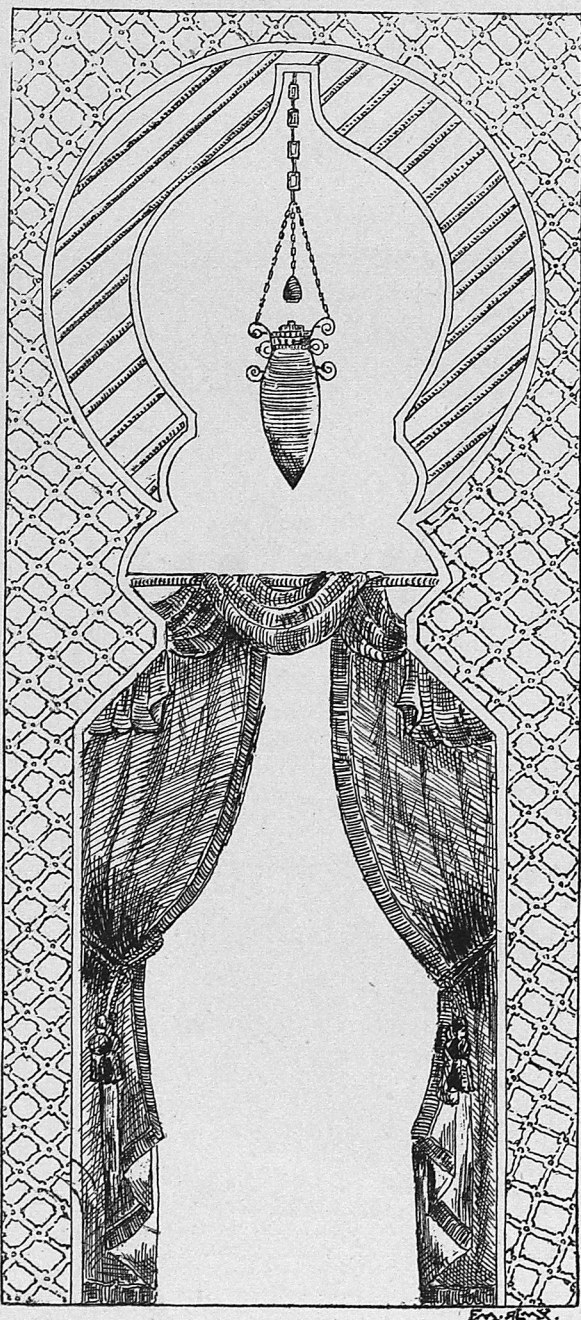
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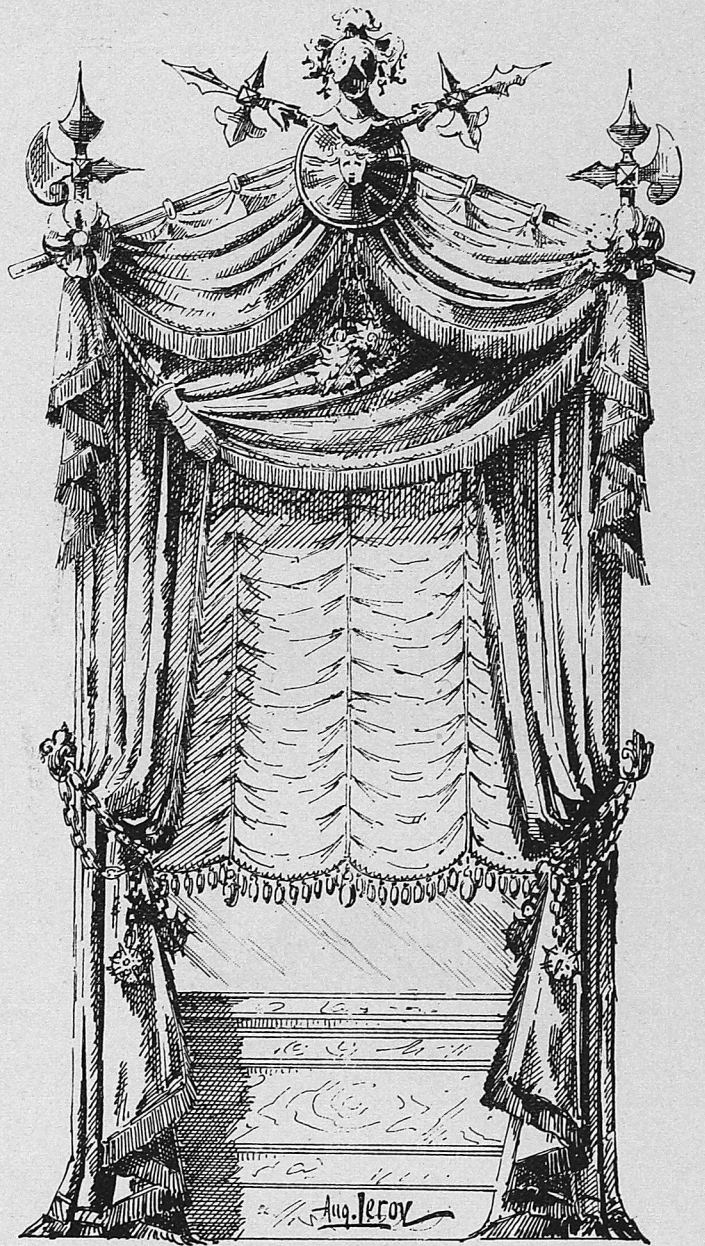
THE HOME WORKSHOP

MRS. OLIVE L. FREEMAN. "For work during Lent, to intermit week day church services, I am anxious to make some door draperies suitable for my guest chamber. The walls of this room are hung with plain colored ingrain paper in grayish blue. The ceiling matches the walls in tint, with several tones of copper, and a deeper metallic blue in the mouldings and cornice; a fancy copper moulding running beneath the cornice, and serving the place of a frieze. The mantelshelf, doors and other workwork of the room are in cherry. The carpet is of ground of deep cream-white tint, relieved by a conventionalized design in which tones of blue and copper predominate. The furniture is cherry, with several fancy painted willow chairs. This room, in the eyes of a connoisseur, might not seem artistic, but to mine it is harmonious and pleasing; and while I would not have expensive hangings, I would like them tasteful, and also to harmonize with the general effect of the room, as described. I have tried to buy hangings, but I have not been able to find any that exactly please me. I appeal to the "Home Workshop" to help me out." We shall do the best we can for you. Not long ago on a tour of investigation for the benefit of our readers, we chanced to see some door draperies of satteen and sheeting in cream-white, embroidered in a conventionalized design of large figures, filled in with point lace

and honeycomb stitches of silk filoselle, in copper, terra cotta and other reddish browns. The figures outlined with gold and copper Japanese tinsel threads, couched on. A border of plush in copper color of dark tone, eight inches wide, surrounded this portiere. With the materials indicated, to the one doing the work, this hanging was not expensive; while a very effective



MOORISH HALL TREATMENT, BY FRED. M. ALMY.



RENAISSANCE WINDOW DRAPERY, BY AUGUST LEROY.

piece of work closely resembling that described might be made of Bolton sheeting, the embroidery done with Barbour's flax silk, which can be obtained in all the new and desirable colors. In the draperies referred to, the embroidery design straggled all over the surface, and the effect was rather charming. The embroidery was open and sketchy, and must have been accomplished in a short time. With window curtains to match your door draperies, your guest chamber would present a very inviting and comfortable appearance. And just here we will remark, not only for your benefit, but for that of many of our correspondents, that point lace stitches as a rule are effected by the well known buttonhole stitch, and, *par parentheses*, it is surprising how many varied and delightful effects in needlework are accomplished through the buttonhole stitch. Should you be at a loss how to use the buttonhole stitch in the filling of the figures in your embroidery design, we would advise you to examine a piece of needle point, from which you can get the idea. You will also discover the extensive and varied uses made of the buttonhole stitch in all transparent embroideries. Beside

THE DECORATOR AND FURNISHER.



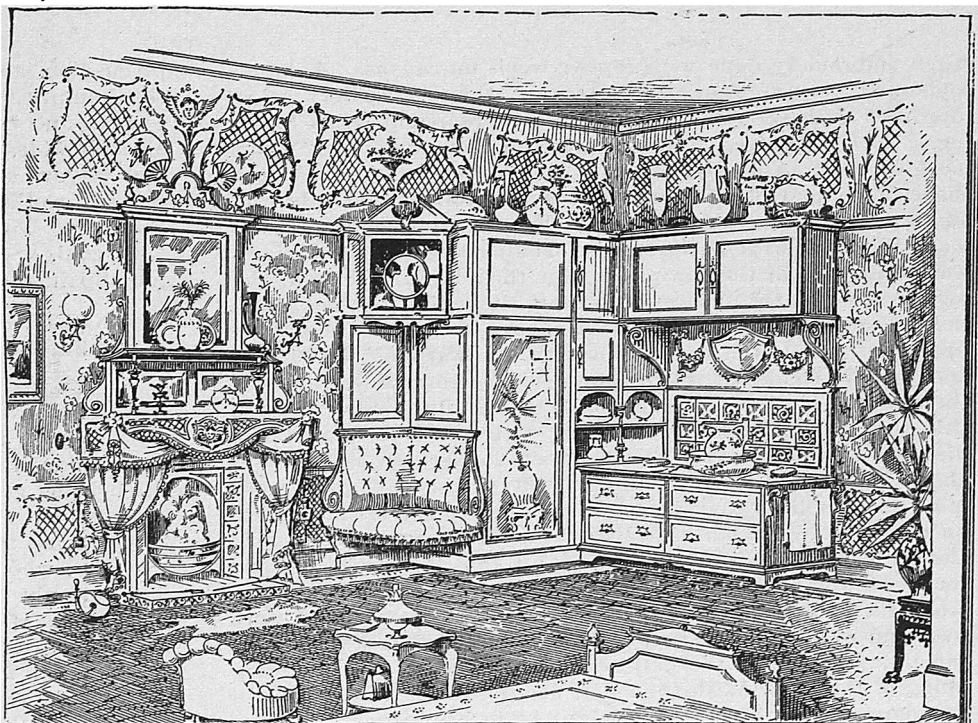
FOLDING SEAT COMBINATION HATSTAND, BY HENRY PRINGNER, OF THE LONDON "CABINET MAKER."

the point lace stitches, beautiful effects in the sketchy embroideries now fashionable, are secured by filling in of open designs with lapped or interlaced threads, the intersections fastened by cross stitches or by French knots. Another effective method of filling in is parallel lines of filosele set about a sixteenth of an inch apart, drawn together at regular spaces so as to present a lace-like appearance. To the needlewoman of genius, embroidery offers countless suggestions. You will be able to get all varieties of embroidery silks in the Brainard & Armstrong manufactures.

EVA M. DRYSDADE. "They tell me that in the more fashionable sections of our country the craze for sofa-pillows is one of the most remarkable that has ever possessed the luxury-loving mind. A gentleman recently returned from New York describes the sofa-pillows in the house of a lady he visited as handsome enough for a royal couch. But he could not describe these elegant pillows, and the lady visited being only a temporary acquaintance, I could not ask him to find out from her anything about the making. Thus, I turn to the 'Home Workshop,' assured of assistance in my quest." The craze for sofa-pillows, and indeed all sorts of fancies of that kind for adding to the comfort of home life, is almost universal. But so varied are the fancies and the devices which enter into these luxuries of house furnishing, that we hardly know where to begin a description of them. Ladies who have little taste for fancy work, and who are economical in their expenditures, have their sofa-pillows covered with the soft Chinese and American printed silks, the ornamentation consisting of a bow of ribbon at one corner, bows at the two upper corners, or bows at each corner of ribbon to match the several colors in the silk, or the bows are of the grounding color only. For library and bedroom use: where much lounging is indulged in, in many of the most comfortably furnished houses, the sofa pillows and chair cushions are covered with French crêtonne and finished plain. To save the work of a housewife to whom expense is not a consideration, there are elegant sofa-pillows for parlors and sumptuous bedrooms of Chinese silk embroidery or satin, and things still more sumptuous of East India metallic thread embroidery on velvet—the designs wrought in gold and silver tinsels, and sometimes in thread of mixed metals on velvet. A unique fancy in home-made sofa-

pillows appears in a triplet of pillows about eighteen inches long and twelve inches wide, each covered with plush of a different color—medium sea-green, terra cotta, and old gold, for example—the covers cut about eight inches deeper than the pillows, and each faced at the mouth with satin of a paler color than the plush, and the satin fringed out. The cover drawn over the pillow, it is tied around the top after the fashion of a sack of corn, and then the triplet is tied together with satin ribbons of the colors of the linings, a bouquet bow serving as the finish. The single corn sack pillow of plush is also in favor. An elegant sofa-pillow in memory has a front of artists' satteen in pale écaru, richly embroidered in a conventional design of large figures filled in with the close work known as "Queen Ann's embroidery," in several tones of turquoise blue, terra cotta and serpent-green, outlined with a dark tone of terra cotta color and Japanese gold thread, couched on. The "Queen Anne embroidery" here alluded to, consists of laying on closely filo-floss, which is couched on with gold thread, the stitches alternating so as to give the effect of darning. Some of the figures in this piece of work were filled in with darning, the colors shaded. This piece of work has a rich and solid appearance that is rarely seen in the embroideries of the present. The back of the pillow is of écaru upholster's satin, and the finish is a large silk cord in turquoise blue, knotted in trefoils at the corners. A very handsome sofa-pillow is covered on the front with plush in a rich shade of dark olive brown, with one corner turned back about six inches, this, with the corner of the pillowcase faced with salmon pink satin, with a bunch of blue corn flowers wrought in Kensington embroidery on the corner that is turned back. The back of the cover is of pink satin, and the finish is moss galloon in which there is a mixture of olive brown, salmon pink and several tones of blue. If our correspondent has a sufficient quantity of bits of velvet on hand she may make an exceedingly handsome cover for a sofa-pillow, provided the embroidery with which the pieces may be joined be not twadry. Crazy work may be so skilfully done that the effect is that of a rich Byzantine mosaic; but for this velvets must be used. The effect of silk is too flat, with lack of depth of tone in the colors.

INTERESTED READER. "By following directions given in the 'Home Workshop,' I made, as a Christmas present for my daughter, a very beautiful slumber robe of odds and ends of zephyr wools I had on hand. The Christmas gift was a genuine surprise upon her coming home from boarding school for the holidays. I am anxious to add to the fancies in her bedroom some mirror and picture draperies. (Can you suggest anything which may be decorated in painting or in embroidery?) Pretty and tasteful mirror and picture draperies are made of fine cheese cloth and scrim, decorated with painting and finished with hem confined by silk floss featherstitching; with or without a scantily gathered ruffle of some light lace at the ends. These draperies are of a width of the muslin, and about three yards long. A handsome scarf used as a picture drapery has in one corner a mass of dog roses and foliage, and in a corner of the other end a straggling spray of wild convolvulus with the parti-colored blossoms seen in nature. A second scarf shows at one end a diagonally laid branch of autumn leaves in several rich colors, and at the other end a branch of holly, with green leaves and red berries. The design in each of these scarfs was outlined with a mere thread of gold, done with gold paint. More delicate and dainty draperies are of bolting gauze. These are decorated



BEDROOM FITMENTS AND DECORATIVE ARRANGEMENTS.

THE DECORATOR AND FURNISHER.

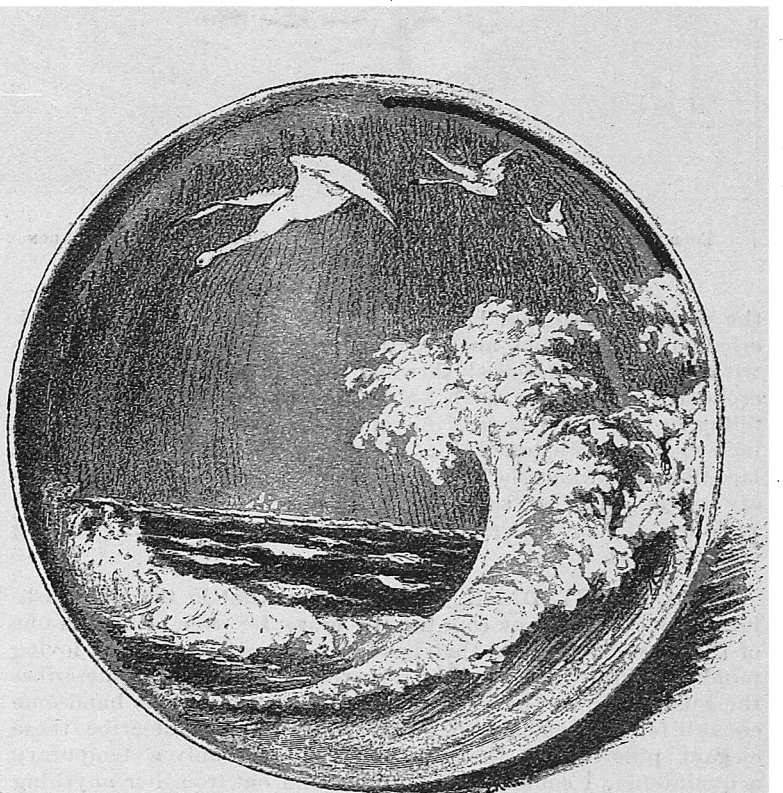
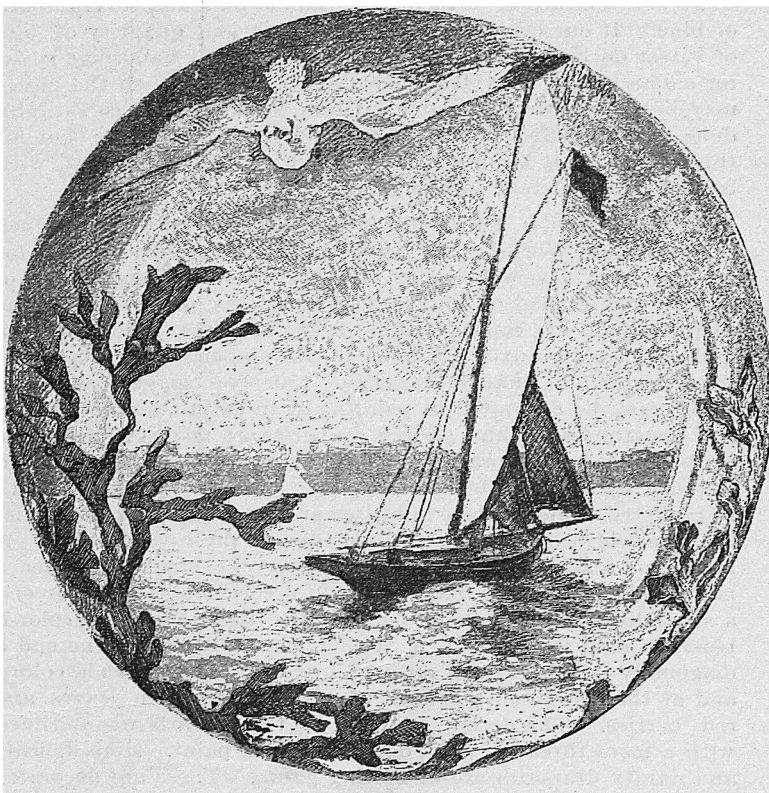
in both painting and embroidery. A model in a mirror scarf has on one end a painted mat of pansies in the various colors in which pansies appear in nature, and on the other end is a mat of Parma violets and leaves. As bolting gauze is so ethereal a material, embroidery on it to be pleasing must be very carefully done. Some of it is done with single strands of filo floss; and at any rate the nicest and the smoothest silk that can be found should be used. A charming picture scarf has on one end a straggling vine of nasturtium, and on the other a sheaf of tulips in several colors. A scarf intended to drape a picture of a bouquet of wild flowers has on one end a loose cluster of field daisies, and on the other end a bunch of corn flowers. All these scarfs of bolting gauze were finished with a fringe of tassels in colors to match the decoration, hung on cords.

MARY G. MILLER. "My husband's birthday comes on the 22d of March. I propose to make him a present of a large willow chair with cushion and shoulder pillow. I would like something else than plush as covering for the cushion and pillow, and I would best like covers of my own decoration. What do you think of covers of artists' satteen embroidered with arasene?" Of all fashionable embroideries, that done with arasene is the least artistic and the least serviceable. Arasene embroidery, indeed, is not received in any of the associations for encouragement to art needlework. You will do well, if you wish to have something that will be serviceable, while handsome and artistic, to note what has been said about door draperies and sofa-pillows. But, as really better adapted than almost any other variety of cover for a lounging chair, we would advocate cross-

Finish the cushion and the pillow plain, but tie the pillow to the chair with red or gold colored ribbon. The chair, for a cushion and pillow of the kind described, should be of cherry or mahogany color.

RUTH L. S. MORRIS. In reply to your wish for something that will serve the common purpose of a receptacle for woman's handiwork or waste, and a foot-stool, we will call attention to one of these conveniences made of a cheese-box. The box is lined with pink silesia quilted on a single thickness of wadding, the bottom sewed around to the side-lining, the side-lining folded back, the bottom-lining confined by tacks in the seam, and the side-lining lifted and confined by tacks around the top. A cushion of bed ticking stuffed with hair is tacked on the top of the box, and covering this is a round of momie cloth in dark olive, enriched with a sunflower and a few leaves, done with crewels in Kensington embroidery. A valance of felt in peacock-blue, pinked at the bottom, is laid in shallow box-plaits around the rim of the box, and covering the raw edges is a row of upholsterers' gimp. The outside of the box is left uncovered so that the top may fit on easily, the valance perfectly concealing the naked wood. A tasteful covering for a box of the kind, would be the cretonne which is used for the curtains, the lounge and other chamber uses.

JENNIE MORGAN. A very pretty and useful article of toilet furnishing may be made of three small round splint baskets to be found in shops of Chinese wares. Fill two of them with hair or wool, covering the top of one with satin or velvet for a



CERAMIC DECORATIONS—FROM THE ROYAL PORCELAIN MANUFACTORY OF COPENHAGEN.

stitch embroidery done with zephyr wools on canvas. A handsome and very appropriate pattern of this embroidery is so interlaced with yellow saddler's silks as to represent straw braiding. To be effective, with black for the grounding, four colors must be used. A cushion cover in memory is done in a bright shade of poppy-red, a medium and a pale tone of wood brown, and a medium tone of sea green. The coarsest canvas that is made was used with Berlin wools. Taking two threads of both warp and woof of the canvas, or four threads in a bunch, the surface is powdered all over with four stitches in the black wool; the red and the green in oblong blocks of eight stitches—the upper four stitches of green—run with the warp of the canvas, and the two shades of wood color used in like manner run with the woof. The braided effect will be readily discovered, and this then is perfected by outlining with the gold colored saddler's silk. Should you decide to embroider covers for your chair cushion and shoulder pillow, you would make your work more acceptable to your husband by embroidering his monogram on the pillow. To do this, have the monogram stamped in the center, surrounded by a circle; fill this in with black, and for it we would advise silk filoselle or filo-floss, instead of the wool, then tuft the letters of the monogram heavily, and work over and over with silk floss in high colors, finishing with some fanciful stitches in the letters—trefoils, crosses, dots, or something of the sort. With the colors suggested for this work, the monogram, if of three letters, might be in bright gold color, red and sea-green—the red in the gold, and the green in the red.

pincushion, and one with net for holding hairpins. Leave the third empty for jewelry and other small articles of the toilet. Sew around the top of each basket a fringe of satin ribbon half an inch wide, the ends folded in a point, and to the points attach a yew or cypress cone, or tiny bells. The baskets are tacked together, after the fringe is set on, and before filling with the hair. The baskets may be painted—one with copper, one with gold, and one with silver—but the taste of the writer is for unpainted straw.

INQUIRER. For embroidering your table linen, use Barbour's linen floss.

It is not every one who is aware that an exceedingly simple article of furniture may require a very considerable amount of thought and much careful full size drawing—the drawing often being gone over a number of times to secure the intended appearance. These articles, however, when of special elegance are at times travestied and even caricatured by others than the designer, who, not perceiving that the secret of attractiveness lies not only in general form but in proportions, alter lines and dimensions of the several parts. An illustration of this was a square coffee table brought out some years since, which, proving a successful novelty, was rendered by several furniture makers in altered proportions and other details, that their work having nothing of the attractiveness of the original met with deserved neglect.